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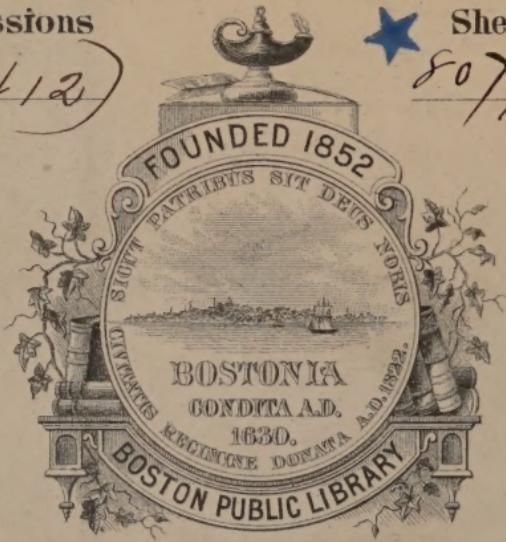
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HANDBOOK FOR VISITORS  
TO THE  
Collections of Old Art  
OF THE  
FOREIGN ART EXHIBITION

BY

JAMES JACKSON JARVES,

*Honorary Member of the Academy of Fine Arts, Florence, Italy.*

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BOSTON, 1883.



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1883  
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BOSTON:

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1883.

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TO THE READER.

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A FEW words of explanation are necessary in regard to the several collections of antiquities and old art forming the Retrospective Art-Section of the Italian Department of the Boston Foreign-Art Exhibition. This section was not originally contemplated, but at my suggestion the Directors consented to my forming one. There were several reasons for this. The shortness of the notice given in Italy for the opening of the Exhibition, together with the competition of ten European contemporary exhibitions and the change in the American tariff, did not permit the securing of a sufficient number of paintings and sculptures as would adequately represent all the best features of modern Italian art. Not a few of the strong men would not contribute unless they had sufficient time to make works expressly for an American exhibition, with the view of competing successfully with the finest products of the other European schools. Under these circumstances I could only get together a partial representation of modern Italian art, containing, however, some noteworthy examples of a number of the strong men, such as Vinea, Conti,

Gelli, Glisenti, Lazzarini, Sorbi, Ricci, Bradley, Barcaglia, Ciardi and others. In order to give an epitome, as it were, of the older art of Italy, to exhibit its historical stages and changes, and thus supplement the modern phases, it became necessary to secure a few specimens, both of the higher branches, to be added to my own long-standing collections, as well as the minor and decorative; in fine, as extensive an exhibit of their several types as the brief period and means at my disposal would permit. The result, as shown in the Exhibition, by a number of easel examples of paintings by the old masters and their followers of representative interest; some interesting sculpture, examples of silver-ware, majolica, porcelains, terra-cottas, glass, bronzes, etc., is instructive and useful as an introduction in a small way to the study of these various branches, or the formation of a nucleus for illustrative collections of the minor arts in an industrial museum. Especially is this true of the series of stuffs, laces, embroideries, costumes, tapestries, etc., which date back to the 13th century, numbering five hundred or more specimens, covering the best periods of these industrial arts. From their delicacy and perishable nature, when in active use, these objects are very difficult to procure in regular series, and rapidly disappearing by the effects of time and the diligence of connoisseurs in Europe, busy in securing collections for public museums and private amateurs.

It is requisite that the critical public should under-

stand, as regards the master-pieces of old masters, which give them their distinctive reputations, that it is within no one's power to obtain such except in the rare instances of the dispersion of some famous private gallery, or their cession by families which have inherited them from their ancestry, for tempting offers. A first-class gallery can still be obtained in Europe, but it must be diligently labored for and dearly bought. For prices of noteworthy examples steadily augment as they grow scarcer. The old masters now exhibited were secured many years ago, when circumstances for their acquisition were more favorable than at present. They are not presented as master-pieces, but as types of the greater men and their schools, fairly characterizing their motives, coloring, design and modelling; average representative examples of their minor work, but possessing some distinctive, recognizable qualities to those who have made study of them. Almost all of the great men worked in fresco or in decorating wall surfaces on a large scale. To adequately comprehend their merits, they must be studied in those churches and palaces where they exist, and from which they cannot be removed. The series of paintings now exhibited is instructive as showing types of the Byzantine-Italian style of rigid, unvarying design, which prevailed for centuries before Cimabue, dating from the fall of the Roman Empire to the 13th century. At this epoch, painting under the auspices of the Church began to revive, slowly departing from the traditional religious

types, gaining, step by step, truth of expression and design from nature, although still largely held in ecclesiastical bondage. The gold back-ground period lasted three centuries. Richness of decorative effects, with earnest simplicity and sincerity of treatment, a steady progress in naturalism as to design and adherence to spiritual and lofty motives are the chief characteristics of this period. There are a sufficient number of easel examples in the collection by the pre-raphaelite men to partially illustrate the progress of painting, until it culminates in the deep, rich coloring, masterly portraiture, strong design and more secular expressions and motives of the Lombard, Florentine and Venetian schools, and their auxiliaries. The distinction between old and the new schools of art is most forcibly shown by the difference in their general tones, depth and harmony of coloring, which the visitor can test for himself by looking from the mass of the old masters through the doorway into the great gallery where are exhibited the modern painters. It is not age, as some imagine, that causes this difference, but the lavish use of purer and stronger colors, with subtle skill in its use. The tone of the old men has deteriorated from the effects of varnishes and the wear of time on their delicate surfaces. Whenever one is found unimpaired by external causes, it displays still greater brilliancy and depth of color. The merit of the old men is not confined to coloring alone. If the heads of Innocent X, by Domenichino, of the old man from the Gino Capponi Gallery, attributed to Titian,

the old Florentine doctor, so like a Quintin Matsys in hardness of design, but by Dominico Ghirlandajo be studied, there will be seen a subtlety of vital expression and of character that individualizes each, turns the soul inside out, and portrays the living man and his temperament in a fashion that few artists can equal.

I will reserve further remarks for the Descriptive Catalogue, observing that the attributions given I believe to be substantially correct, as they have also the support of the judgments of many experts in Europe. They are submitted to the light of American scholarly and artistic criticism for emendation in every instance when shown to be not well founded.

It should not be forgotten in viewing the frequency of the Madonna as a *motif* in sacred art, that she has always represented in Christianity the type of the perfect woman ; combining the beauty, grace, loveliness and intellect of all the classical types of womanly attributes and perfections, with the love, purity, chastity and spirituality in their highest functions of revealed religion in that shape, which has most sympathy for man and the profoundest sway over his soul. Every artist of the time made her his theme, and it is one that must ever be dear to the hearts of all those who have mothers, sisters, wives or daughters to respect and adore ; whilst for the sex itself, the type holds forth the image of each woman's individual possibilities of virtue and loveliness, and yet is broad enough to embrace the perfections of all womankind. Art has now abandoned

her as a topic, because of the difficulty of attaining ideals that should surpass those of a Leonardo, Raphael or Fra Angelico. But it will return to it, when we have outgrown our nineteenth century materialisms, with renewed zest and perhaps still greater success. Meantime let us cherish these pure effigies as records of what our fellow-men long centuries since thought of an ideal womanhood and how they portrayed it.

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NOTE. The numbers follow those of the general Catalogue, as far as it goes.

The lives of the old painters are now so well known by means of the numerous publications regarding them of late years, that I have not thought it necessary to swell the Catalogue to a cumbersome size by giving abstracts of them or any critical dissertations on their works. Those really interested in the subject know where to go for more information, whilst the general spectator will have in this more, perhaps, than he cares to read.

"*tem*" stands for *tempera* or water colors.

Dimensions given include frames.

\* Indicate those pictures and objects of which photographs and heliotypes, taken by the Heliotype Co., can be procured. See advertisement at end of catalogue.

# CATALOGUE.

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## \*No. 411. MADONNA AND CHILD.

Gilt Tabernacle, Byzantine—Italian style of the 12th century. A type in fair preservation of Italian painting before Cimabue and the starting point of the mediæval renaissance of painting. Wood, tempera, 25 inches by 19.

## \*No. 399. ALTAR-PIECE.

Gold background, Madonna enthroned with child, angels and saints in adoration; the nimbus of the Virgin surrounded by the heads of the apostles in miniature, with the sun in gold-relief. In the gradino beneath, Eve is seen lying amid the flowers of Eden, tempted by the serpent with a human head. She is on the point of tasting the forbidden fruit. This picture is of particular interest as having the arms of the family of Dante Allighieri. The great poet was a friend of Giotto [A.D. 1276-1337], and studied drawing with him; was much with him before he was exiled from Florence, and subsequently at Padua. Presumably this altar-piece was painted for his family by Giotto, in his early period, when most influenced by the Byzantine style, as shown in the gold in the draperies and general types of figures. But there is discernible a sense of naturalist form beneath the well-drawn folds of the drapery, whilst the general roundness of the figures, improved flesh tints, especially of the reclining Eve, and her comely type,

exhibit the artistic departures from the old traditions of art and direct study of nature which were begun by his master, Cimabue. Wood, tempera, 37 inches by 80.

\***NO. 404. ALTAR-PIECE.**

Gold background, Madonna on Throne and Child; Saints Sebastian, Augustine, Anthony and Peter. The youthful, clothed St. Sebastian shows that this picture was ordered by a convent of nuns. He somewhat resembles Raphael when a mere boy, and the design and coloring, being of the early Umbrian school, 15th century, are not altogether unlike the manner of Giovanni Santi, father of Raphael. It has been attributed by good judges to Gentili da Fabriano [A.D. 1360-1440, about], of a somewhat earlier date, his predecessor. In any case it is a fair specimen of early Christian art of the Umbrian school. Wood, tempera, 30 by 60 inches.

\***NO. 402. TABERNACLE.**

By Pietro de la Francesca, A.D. 1415-1494. Madonna in adoration, landscape, showing this master's method of perspective, which he was one of the first to study, his pleasing types of figures, and attempt to render the landscape in a natural, not conventional, manner. Few easel pictures exist by him. Wood, tempera, 30 by 48 inches.

\***NO. 401. MADONNA AND CHILD.**

By Starnina, A.D. 1354-1415, master of Fra Angelico; a characteristic example, in perfect preservation, of the early Florentine school. Wood, tempera, 40 by 40 inches.

\***NO. 408. STIGMATA OF ST. FRANCIS.**

By Fra Angelico, in his earliest manner, A.D. 1387-1455; part of a gradino to an altar-piece; heads fine, like his miniature work; perfect condition. Wood, tempera, 18 by 13 inches.

\*No. 409. CASSONE, OR MARRIAGE-CHEST FRONT, OF 14TH CENTURY.

By some scholar of Gaddo Gaddi, A.D. 1239-1312. Subject, "Corso de Barbieri," or horse races which were held in the Albizzi quarter of Florence, where existed the finest palaces in those days. It affords a quaint picture of the architecture, costumes and official pomp of the time. The "Observatore Fiorentino," 3 vols., published in 1798, says that this painting then belonged to the Pitti family, and describes it in full. Wood, tem., 22 by 64 inches.

No. 400. MADONNA AND ANGELS.

Altar-piece. Gold back ground, by Lorenzo di San Severino; Umbrian school; latter part of 15th century. The Giottesque types held their ground here, and in the school of Siena, after they had disappeared in Florence and elsewhere.

\*No. 403. MADONNA IN ADORATION WITH ANGELS.

Landscape, background and flowers; early manner of Fra Fillipo Lippi or his school, A.D. 1412-1469; in fine preservation. Wood, tem., 28 by 48 inches.

\*No. 443. TABERNACLE, VIRGIN, CHILD AND ANGELS.

Fra Fillipo Lippi, attributed A.D. 1412-1469, and quite in his manner; perfect preservation. Wood, tem., 26 by 40 inches

\*No. 406. PORTRAIT OF SIXTUS IV.

By Luca Signorelli, A.D. 1441-1512; has been transferred from wood to canvas. Oil, 30 by 36 inches.

\*No. 446. TONDO, OR ROUND PICTURE. VIRGIN AND CHILD.

St. John and Angels in landscape. Piero di Cosimo, Florence, A. D. 1462-1521. Wood, tem., 48 by 48 inches. A good example of this master.

\*No. 450. **TONDO, VIRGIN, CHILD AND ANGELS.**

Florentine School of 15th Century, possibly Fra Diamante.

Rich coloring and mingled characteristic types of this epoch.

Wood, oil, 48x48 inches.

\*No. 444. **TABERNACLE, MADONNA AND CHILD.**

In the early manner of Dominico Glirlandajo, with his characteristic introduction of the sea in the background; A.D. 1451-1495. Head of Virgin of great sweetness. Baron Liphart considers this picture to be by Verrocchio; whoever by, it is a remarkable example of the time and school.

\*No. 451. **VIRGIN AND CHILD.**

Landscape. Lorenzo di Credi. An excellent example of this favorite old-master; A.D. 1459-1537. Wood, oil, 30 by 41 inches.

\*No. 436. **PORTRAIT OF A FLORENTINE DOCTOR.**

Dominico Glirlandajo, A.D. 1451-1495. Easel portraits by him are very rare, and this is a perfect specimen and type in his extremely realistic style. Wood, oil, 34 by 30 inches.

No. 441. **STUDY OR SKETCH FOR HEAD OF ISAIAH.**

By Fra Bartolomeo, Florentine school, 1469-1517; strong effect of subtle gradations of thin color.

\*No. 439. **ST. MAGDALEN.**

Timoteo delle Vite, A.D. 1470-1524. A resemblance to Raphael's early manner under the influence of Perugino, so that it even has been attributed to him. It possesses considerable of his boyish purity of sentiment and delicacy of execution, but with a certain timidity and hardness of design that belong to Vite, rather than to his youthful friend and teacher. Canvas, oil, 28 by 34 inches.

\*No. 421. ALLEGORICAL FIGURES OF SUMMER AND AUTUMN; OR, APOLLO AND CERES.

By Tibaldo Pellegrino, Bolognese school. A spirited example of his large, flowing manner. His easel pictures are extremely rare, few galleries possessing any. He painted chiefly in fresco in Spain, and was called by his contemporaries the reformed Michael Angelo. A.D. 1527-1590. Canvas, oil, 54 by 76 inches.

\*No. 448. PORTRAIT OF DANTE.

Treated in manner of Andrea del Sarto or one of his contemporaries, about A.D. 1500. Wood, oil, 26 by 36 inches.

\*No. 407. ADORATION OF SHEPHERDS.

Lorenzo Costa, Lombard school, A.D. 1460-1535; a good example. Wood, oil, 24 by 19 inches.

\*No. 415. VIRGIN, CHILD, ST. JOHN, JOSEPH, ANNA AND OTHER SAINTS, AND LANDSCAPE.

Vincenzo Catena, of Venice, A.D. 1500-1530. His style is formed after Giorgione and G. Bellini, partaking in warmth of coloring and types of both masters. This painting is a superior example of his eclectic manner, and has frequently been ascribed to greater artists of the Venetian school. Once belonged to the Duke of Mantua. Wood, oil, 44 by 57 inches.

\*No. 429. PIETA.

Dead Christ supported by angels, and landscape. Jacopo Bassano, Venice, A.D. 1510-1592. One of the better examples in tone and sentiment of this able master; once attributed to Titian's latest style. Can., oil, 48 by 70 inches.

**No. 426. PORTRAIT OF A VENETIAN GENTLEMAN.**

Believed to be by Titian, A.D. 1477-1576; from the Gino Capponi Gallery, Florence; flesh tints and character in his fine manner; injured in drapery in a few points and repaired Can., oil, 48 by 36 inches.

**No. 438. VIRGIN AND CHILD.**

Landscape. Signed, Cima di Conegliano, A.D. 1489-1541. Appears to be a small repetition of the one in the Bologna Gallery. Wood, oil, 32 by 30 inches.

**No. 430. DEATH OF THE VIRGIN.**

Tintoretto, A.D. 1512-1594, in his broad, sketchy style and deep, solemn coloring. From the Gino Capponi Gallery, Florence; on a remarkably carved frame of the time. Wood, oil, 30 by 50 inches.

**No. 424. PREPARING FOR THE CRUCIFIXION.**

Attributed to Tintoretto; a brilliant specimen of his more finished dramatic manner. Copper, oil, 28 by 30 inches. With portraits of some of his contemporaries.

**No. 434. PORTRAIT OF ROBERT CASTILLIONIS, PREFECT OF CREMONA IN 1246**

By Paris Bordone, Venice, A.D. 1500-1571. Can., oil, 48 by 60 inches.

**\*No. 425. PORTRAIT OF A CAVALIER AND LADY.**

By Grambattista Morone, born near Bergamo, about 1510; died 1575; now recognized as one of the most eminent of Italian portrait painters, reminding one of Paul Veronese in his accessories. Can., oil, 66 by 48 inches.

**No. 405. PORTRAIT OF GUILIANO DI MEDICI.**

Attributed to Sebastiano del Piombo, Venice. It has the

pose given by Michael Angelo to his wonderful statue of Giuliano, but appears to have been executed before that work, uniting the deep coloring of his school to the large design of the best Roman period of Michael Angelo. Wood, oil, 43 by 52 inches.

\*No. 440. PORTRAIT OF A PRINCESS OF ESTE, TAKEN AS ST. CATHARINE.

By Angelo Bronzino, Florence, A.D. 1502-1572, in his best Michael Angelesque manner. From the Riccardi Gallery. Wood, oil, 36 by 48 inches.

\*No. 417. OLD WOMAN ASLEEP.

Spanish school, 17th century, with initials unknown.

No. 419. TWO PUTTI OR CUPIDS IN PLAY.

A duplicate in oil by Correggio of his fresco of same subject, in the convent of St. Paolo, Parma, A.D. 1494-1534. From gallery of Cardinal Fesch. Can., oil, 44 by 56 inches.

No. 420. PORTRAIT OF NOBLE LADY.

Spanish school, by Claudio Coello; died 1693.

\*No. 442. GRANDIOSE HEAD OF ANGEL LISTENING.

Fragment of a large canvas, with an enlarged border by another hand. Correggio. Can., oil, 30 by 36 inches.

\*No. 433. MARRIAGE OF ST. CATHARINE.

Paul Veronese, A.D. 1528-1588. A small *replica* of his large painting in the Tribune, Florence, with slight modifications. Can., oil, 30 by 36 inches.

No. 445. VIRGIN AND CHILD.

Lombard school, Roman manner of Cesare de Sesto, about A.D. 1500. Wood, oil, 38 by 30 inches.

**NO. 414. MARTYRDOM OF ST. ANDREW.**

Guido Reni, Bolognese school, 1575-1642.

**\*NO. 449. THE CRUCIFIXION.**

Sodoma or Razzi, A.D. 1479-1554, in his early Lombard manner, containing his beautiful group of the fainting Virgin. On fine linen, tem., 32 by 29 inches.

**NO. 423. PORTRAIT OF S. ROSA.**

By himself; replica of that in the Uffizi Gallery, Florence, with slight changes. A.D. 1615-1673. Can. oil, 38 by 34 inches.

**\*NO. 422. DEATH OF CATILINE.**

Salvator Rosa, signed; battle-piece and landscape, with more than one hundred figures and animals; by many judges considered to be his best composition in this line. The action is varied, dramatic and picturesque, the many distinct groups forming a complete unity of action and motive. Eagles fighting above denote civil war. The Roman trumpeters are sounding victory as Catiline is falling with his wounded horse under him. His troops are breaking and flying in a cloud of dust up one of the Apennine valleys, near Pistoia, the scene of the action. Rays of sulphurous and lurid sunlight break through the clouds and illumine the spectacle with a weird light. This great master's skill of composition is nowhere better shown. Can., oil 11 by 6½ feet.

**NO. 435. PORTRAIT OF OLD MAN.**

A repetition of one in the Pitti, by Rembrandt, or a close imitator of his style. Dutch school, 1609-1669.

**NO. 413. LANDSCAPE.**

Claude Lorraine; signed "Claude Geleé, Rome, 1651." A

fine example of the subtle atmospherical and sunlight effects of this distinguished painter, in excellent preservation. Can., oil, 38 by 48 inches.

\*No. 416. PORTRAIT OF POPE INNOCENT X.

Domenichino. Can., oil, 32 by 50 inches. Remarkable for its subtle expression and vitalized color. A.D. 1581-1641. The late Wm. Hunt considered it to be by Velasquez, but I believe it to be by the above named painter.

No. 410. ADORATION OF SHEPHERDS.

Signed Masolino da Panicale, A.D., 1378-1415. An early example of naturalism in landscape.

No. 412. EX-VOTO TABERNACLE PICTURE OF ST. SEBASTIAN AND OTHER SAINTS, WITH PORTRAITS OF THE DONORS.

By Ludovico di Parma, scholar of Francesco Francia, A.D. 1520, about. Tem., 20 by 24 inches.

No. 452. PORTRAIT OF A MEMBER OF THE MEDICI FAMILY.

Taken as a St. George. Andrea di Castagna, A.D., 1409-1480. 24 by 36 inches. Florentine school.

No. 447. PORTRAIT OF A ROMAN WIDOW OF THE 16TH CENTURY.

Style of Sebastian del Piombo. Several Italian scholars and experts hold that this represents Victoria Colonna in her advanced age, but it does not agree with the type of her youthful head as given in the medals taken much earlier.

**No. 454. A PROCESSION FROM A CASTLE.**

By Squarcione, master of A. Mantegna; good example of a rare master. A.D., 1394-1474.

**No. 432. HALT OF CAVALIERS.**

Philip Wouvermans; Flemish school; in his Italian style. A.D., 1620-1668. Can., oil.

**\*No. 431. DANCE IN THE INN.**

Signed D. Teniers; Flemish school; a fine specimen of his best manner. Has black and white sketch nailed to the wall in back ground, which is an additional sign manual of his good work. Can., oil, 31 by 39 inches. A.D., 1610-1694.

**\*No. 437. ADORATION OF SHEPHERDS.**

Signed A. Durer; German school; A.D., 1510-1590. Wood, oil, 32 by 35 inches.

**\*No. 427. VIRGIN AND CHILD.**

Bernardino Luini, of the Lombard School, the chief of the followers of Leonardo da Vinci; warmer in color, and of whom little has been known until recently. A.D. 1508-1578. Wood, oil, 34 by 28 inches. Holman Hunt, under date of Florence, Nov. 21, 1868, writes to me of Luini: "It is a very excellent example of the combination of qualities of great simplicity and almost heroic dignity of beauty, with a richness of painting and color which together are found only in the works of the Lombard school after Leonardo da Vinci's time. The Roman and Florentine schools are both wanting in luxuriosness of texture and tint, while the Venetian school is certainly inferior in ideality of form. The Milanese combined both. To be more exact, I might particularize and add that while in design and beauty the Milanese were not inferior to the Roman school in painting, although superior to all other provinces, they were not



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equal to the Venetian. Yet in looking at their works one has no feeling of there being something wanting in this respect, as is certainly the case with me when I am looking on even the best Raphael and Michael Angelo."

\***NO. 428. MADONNA, CHILD AND TWO EXQUISITE LANDSCAPE BACKGROUNDS.**

Lionardo da Vinci, A.D. 1452-1519. Wood, oil, 24 by 36 inches. On the right are Alpine Lake and Dolomites, treated in the same conventional manner as the background of his "Virgin of the Rocks;" on the left the castle at Verona, as it was, with a lovely hill country in the distance, and minute figures of horsemen, men and animals, painted with marvellous finish and precision of touch, and yet broadly and largely executed.

Of this picture Holman Hunt writes: "The Leonardo was painted by the man who made the Lombard school, but who had no leisure to study the beauty that might come in sweetness of touch, in mellowness of tint, in reflected lights and richness of color. He was, as it were, staring into black vacancy with the determination to conjure up a solid dream of beauty of form as his simple thought; his color, as his light and shade, served principally to distinguish, to make more tangible, his conception. Even while he had the whole anxiety of making his changing visions into permanent pictures, and thus bit by bit developing the Italian grand style of invention, he was equal as a colorist and chiaroscuroist to Raphael, and, therefore, to any other Roman painter, and superior in modelling."

5th of January, 1859, Mons. Rio, the distinguished French author of the "Life of Leonardo" and other works of art, after prolonged study of this painting, wrote me: "I have not the least hesitation in declaring that I fully believe it (the Leonardo) to be the work of that great master.

I cannot help envying your good luck in making such a valuable acquisition. The genuine pictures of Lionardo are so rare that the want of one has left, to this day, a sore gap in the gallery of many a sovereign."

Contrary to my habit with the other old masters of this catalogue, which are left to speak for themselves, I cite in this instance opinions of eminent experts and critics, because it does seem almost impossible that any one at this time should become possessed of a picture of this great master; and some evidence is due the public that it is what it claims to be. Its history is this: It was in the possession of a certain Leopoldo Franceschi, a native of St. Miniadello, near the birthplace and residence of Lionardo, Vinci, whence he derived his name. It was then without a frame, dingy from dirt, and considered of small value. At his death it came into the possession of a carpenter, by name of Monta, whose heirs sold it in 1857 for a trifling sum to Vincenzo Corsi, of Florence. He gave it to the well-known artist and restorer, Torello Bacci, to be cleaned. On the removal of the dirt, it was found to be in excellent condition and a picture of much value. His bill was *three dollars* only, which is proof of the little work that was necessary to put it into good order. Seeing it soon after in the gallery of Sig. Corsi, and believing it to be by Lionardo, I purchased his entire collection, chiefly with the view of securing this painting. After it came into my possession, in the letters of Lionardo, published by Gage, vol. ii., p. 96, were found allusions to two small pictures which he was painting at Vinci in 1507-8, written to his pupil, Melzi, at Milan and Girolamo Casano. He speaks of "two Madonnas" which he "had begun and finished up to a certain point," and again alludes to them in a letter to the Governor of Milan. Nothing was known of the subsequent fate of these two unfinished pictures. It is now, however, generally believed that the Madonna in question is one of them. The *London*

*Art Journal*, some years ago, referring to it, wrote as follows:—

### A NEW LEONARDO DA VINCI.

The discovery of any new example of an important “old master” is always an event worth chronicling, if its authenticity be indisputable. In this case we ought not to call it a discovery, because the picture has been known for some time to the few connoisseurs of various nations who have been able to penetrate the seclusion of the proprietor, more content to quietly enjoy his treasure than to make it known, except to his immediate friends. For the first time he has permitted it to be photographed, and its thoroughly Leonardo-nesque characteristics are thus rendered readily appreciable, though the print fails in doing complete justice to the painting.”

“In A.D. 1507 Leonardo writes from Florence to Francesco Melzi, at Milan (Gaye’s ‘Carteggio,’ vol. ii., pp. 96 and 97), and speaks of two Holy Families, ‘che io ho comminati,’ &c., and ‘che me sono avanzati, condotti in assai buon punto.’ Of these pictures nothing was known until this one was found, about twenty years since, in a villa near Vinci, and passed almost directly into the possession of the present owner. One of the most distinguished of modern artists considers it an epitome of Leonardo’s ‘Treatise on Painting,’ and a marvellous *multum in parvo* of his technical skill, ideas of compositions and artistic peculiarities, even to the ‘blacker than black’ of the background against which the Virgin comes into amazing sculpturesque relief, with, in the original, striking force of *chiaroscuro*. Some of the shadows have darkened, as is usual, with Leonardo, but the surface tints, modelling and expression are remarkably preserved. Scarcely a trait of the intellectual subtlety of character, either of child or mother, is lost. Engraving, even more than photography, must fail to do

this little picture, which is on panel (twelve inches by sixteen), anything like justice. One of the open spaces of the background is an Alpine lake-scene with mountains, better executed, but similar to those in the 'Vierge aux Rochers' at Paris; and the other, a perfect picture by itself with wonderful perspective, represents the old castle at Verona, (?) with figures on foot and horseback, and animals, exceedingly minute, but as spiritedly and correctly done as if the artist had worked them out on a large scale; distant hills form the background. One hand of the Child is slightly injured, or unfinished; but, as a whole, the picture is in excellent preservation."

W. M. Rosetti, of London, speaking of it in the *Athenaeum* of June 5, 1869, says: "I say *by* Leonardo da Vinci because the picture is not only attributed to that super-eminent master, but is believed to be really his by sound judges, not too ready to accept as gold everything that glitters. This is, at any rate, a choice and beautiful work, characterized by those qualities which distinguish acknowledged Lionardos."

The late Charles Heath Wilson, author of "Life of Michael Angelo," himself an artist and chief of the Somerset School of Design in London, in the *Academy* of March, 1876, also describes the picture and endorses Rosetti's opinion.

In a long communication to me, under date of Florence, Gallery of the Uffizi, Oct. 15, 1858, the distinguished Director, Cav. Prof. Miglirini, after authenticating the picture on technical grounds, and stating that the "original drawing of the Infant is well known," says, "I, therefore, conclude, congratulating you on so beautiful and precious an acquisition," etc.

His opinion is sustained by Baron Gariod, of the Turin Gallery, in a long dissertation; also, by the late Sig. Guidici, Professor of Æsthetics in the Academy of Fine Arts of Florence.

Baron Liphart, eminent German authority, under date of  
Florence, 7 June, 1877, writes me as follows:—

FLORENCE, 7 June, 1877.

MONSIEUR:

Vous me dimandez de formuler mon opinion sur la belle Madone dont vous êtes l'heureux possesseur et que vous attribuez à sé juste titre au grand Léonard di Vinci.

Et bien, je commencerai par vous dire que la délicieuse tête de la Madone, si supérieure pour l'expression à celle tant prônée par M. Rio de la Madone Litta, aujourd'hui à la' Erémitage de St. Petersbourg, proclame si haut son auteur, que se mettre à la recherche d'autres preuves de l'authenticité de votre tableau seroit tout aussi oisive que de vouloir prouver que la soleil luit. Quiconque ne sent pas saisi par la profondeur d'expression de cette tête, qui-conque ne sent par la délicatesse de ce coloris chaud, malgré les teintes si foncées grisesterant au noir, qui y prédominent, quiconque ne comprend pas que c'est la mian du maître seule et jamais celle d'un élève ou d'un imitateur qui a pu produire pareille marveille, telle personne, ce me semble, est dans le cas de l'avenger qui nie le clarté du jour, parcequ'il ne la sent pas. M. Cavacaselle déclare la Madone Litta œuvre de Fenare d'après un dessin de Léonard et je pense qu'il a raison; mais votre Madone. *Non, non*; Léonard seul a pu la produire. "Reste donc à examiner certaines parties du tableau qui pourroient faire surgir les doutes. L'état d'imperfection dans le quel l'auteur du tableau le laissa indubitablement, est prouvé entre autres par le bout du main ganté de l'enfant, qui se présente tel qu'il est, non pas à la suite de quelque malheureux nettoyage, mais parcequ'il a été laisse inachevé par le maître que distraint a tout moment de la poursuite des peintures commencées, par des travaux de tout genre, en laissa plus d'une imparfaite.

Ecartons enfin un dernière doute qui pourroit faire surgir la texture du tableau. Il présente au lieu de la surface émaillée, des tableaux reconnus du maître, une surface qui fait voir la tourne du pinceau. Mais cette difference a-t-elle de l'importance quand il s' agit d' un maître qui toute sa vie a été à la recherche de techniques nouvelles? Et puis, cette surface qui ne dissemble pas les coups de brosse, n' ajouterait elle pas une preuve de plus de l' etat d' imperfection dans lequel le maître laisse le tableau, auquel il avroit donné en l' achevant l' email qui lui était si sympathique.

Permettez moi de vous offrir mes remerciements les plus sincères pour la bonté qui m'a permis d' admirer tant de fois votre superbe tableau."

Votre dévoué,

CHARLES EDWARD DE LIPHART.

Testimonials as to its authenticity could be indefinitely increased; among others citing the late Louis Thies and many Americans, but as in those cited we find English, French, German and Italian authorities all of one mind, I can leave the picture to speak for itself to the American public capable of appreciating its credentials, and judging it by its own merits.

#### \*No. A. THE CROWNING OF THE MADONNA, WITH ST. JOHN AND ANGELS.

Attributed to Vandyke. If not altogether by him it bears marks of his brush, and it is doubtless of his studio with the impress of his school. An altar piece belonging to the Georgetown Convent at Georgetown, D. C. This picture is offered for sale by the convent in aid of its funds, and a complete history of it can be given to a purchaser by the Sister, Treasurer of said Convent, or at the desk of the Gallery.

## SCULPTURE.

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### \*No. 455. BRONZE BUST OF CICERO.

Life size, mounted on *Antique Porphyritic Marble*. This portrait of the great Roman orator, which is vigorously and broadly modelled seemingly after nature, comes from a noble family in North Italy, who kept it in a niche in their villa near Chiari from a remote time. Nothing more is definitely known of its history, and opinions of experts are divided as to its date. Some, including the eminent sculptor, Albano, of Florence, and Professor Conti, Inspector of the Uffizi Gallery, consider it to be "*scultura della megliore epoca Romana*," which, if correct, would make it contemporary with Cicero himself. Others believe it to be the work of some distinguished sculptor of the fifteenth century. All agree, however, in pronouncing it to be a genuine powerful likeness of Cicero, worthy of the best Roman period.

### \*No. 456. TERRA-COTTA BUST OF MICHAEL ANGELO.

### \*No. 457. TERRA-COTTA BUST OF VICTORIA COLONNA.

In one of his sonnets, in burning words, which seem written with his chisel instead of his pen, after his usual poetical style, Michael Angelo says :

*Forse ad ameudus noi dar lunga vita  
Porso, o vuoi nei colori o vuoi nei sassi,  
Rassembrando di noi l' affetto, e 'l volto;  
Secche mill auni dopo la partita,  
Quanto tu bella fosti, ed io l' amassi,  
Si veggia, e come a amarti io non fui stolto.*

I. E. Taylor translates these verses as follows :

Perchance to both of us I may impart  
A lasting life, in colors or in stones,  
By copying the mind and face of each ;  
So that, for ages after my decease,  
The world may see how beautiful thou wert ;  
How much I loved thee, nor in loving erred.

It is needless to add, these verses referred to his only love, Victoria Colonna, the celebrated widow of the Marquis of Pescara. They certainly express an intention or desire on his part, either in painting or by means of his plastic art, to make their joint likenesses ; a determination referred to, as we shall see, in other poems, but perhaps not carried into effect until after her death in 1547, when he was 72 years old. During their lives there was no question of the purely Platonic character of their mutual affection. Only in recent times by French writers, keen of prurient scent, and some Italians, as is too common among them nowadays, sceptical of all virtue as regards intercourse between the two sexes, have there arisen doubts as to its entirely spiritual nature, and a disposition to place it equally on a materialistic basis.

Among a lot of tapestries and other works of art found in a princely house at Foggia, in the kingdom of Naples, not very long ago, and brought to Florence for sale, there were two busts in terra-cotta, of life size—a male and female head—much covered with dirt, and sold, unexamined, for a trifling sum. They were found to be shaped out of solid masses of clay, baked to a dark red tone, of fine polish and surface, and in good condition. It was seen that the male head was a portrait of Michael Angelo, wearing his studio cap and tunic, and indicating a careful study from nature. The broad, massive cranium was strongly modelled, the beard massed and bi-forked, treated after the manner of his Moses, and anatomical details even to the jugular vein, the

temporal arteries, the corrugated eyebrows and tightly-drawn frontal muscles, indicative of long and severe meditation, and the old man's wrinkles on the back of the neck showing the shrinkage of age and contractions occasioned by much looking up in fresco painting; all these were rendered with severe truth and masterly handling. Only the depression in the bone of the nose, caused by the brutal blow of Torrigiani in his youth, was but slightly indicated, and this feature is left more in harmony with the rest of the face than is seen in the usual ill-featured portraits of his own time, perpetuated to our day. His crisp hair, in short curls, crept out from beneath his velvet cap in a somewhat coquettish manner, while there was a close finish and thought in the treatment as a whole, and in the minutest details, that savored greatly of the individuality of the artist himself physically, and a disposition to look his best; which feeling its other psychological aspects immensely strengthened. There was no doubt of its being a bust of Michael Angelo, of great vital force—one that seemingly could only have been done either by himself or some artist of skill intimately acquainted with him, and to whom he had revealed his inmost self in a confidential manner not at all probable in one of his solitary habits and mental reserve. Hence, several of those who studied it came to the conclusion it might be his own work.

The female head was less realistic in treatment. It bore more the character of a type than an absolute portrait. At the same time it was found to bear a striking resemblance in general outline and contours to the head of Victoria Colonna, as seen in the medals struck in her lifetime, during her youth, with the Marquis of Pescara on the reverse. Her rich hair was braided, and the ends joined in front, forming a species of necklace on her bosom. As in the medals, a veil was entwined in her back hair, and fell over her shoulders, while a loosened corsage left one virgin-like

breast uncovered, a license which the artists of the late renaissance often took in their devotion to beautiful form, and reaction against mediæval asceticism. The face was upturned, with a rapt expression which seemed inspired alike of poetry, love and devotion. Victoria's face being turned toward the left and Michael Angelo's to the right, they formed a group evidently modelled on a special unity of motive and design, each regarding or bending toward the other, the one with a joyous and the other with a deeply melancholy, suffering aspect, and both surcharged with introspective reflection. The lady's features were significant of attained joy and repose; an ecstatic countenance, that spoke unutterable happiness, both celestial and earthly, from memories most dear, and her eyes heaven-raised seemed to indicate whence her perfect bliss was derived. Her companion's expression exhibited an inscrutable secret sorrow of the intensest kind. Both formed an artistic and psychological riddle that spoke a material as well as spiritual language, the sole key to the interpretation of which might be found in the lives and poetry of these gifted individuals. At least, such is the only solution outside of a chance artistic caprice or accidental coincidence of some exceedingly skilful sculptor; a conclusion still more difficult to accept than that they are the work of Michael Angelo himself, done after Victoria Colonna's death, in secret, and kept sacred from all eyes except his own, as an assuagement of his sorrow and a souvenir of his last hopes and love. After his death they might easily have been lost sight of for a time, or, if they found their way at last to the Colonna family, being relegated to one of their many fiefs in the Abruzzi, to be preserved away from public notice, and at last been quite forgotten. Some think Michael Angelo made them as a gift to Victoria Colonna in her life-time. But this is not likely, when we consider that she once reproved him for writing her too frequently. He was not the man to make

such a public material declaration of his feelings, as these busts would have exhibited and perhaps subjected the mistress of his heart to misconceptions, especially as his profound respect restricted him, even in their last interview, when she was dying, to simply kissing her hands, the common salutation in high society among friends.

I give a prosaic translation from two other sonnets, which speak plainly of Victoria Colonia, and contain remarkable allusions to works done or contemplated, at least similar to these busts: "Whilst thou turnest thy beautiful eyes toward me, being near me, oh, lady, I both see myself in thine, and thou beholdest thyself in mine; they reflect me such as I am, bowed down with years and suffering. Thou in mine shinest a star as thou art. Heaven may well be wroth that I in such lovely eyes should see myself so ugly. Thou in my eyes shouldest see thyself so lovely."

In the other he says: "It sometimes happens that one resembles one's self in stone; to make another image, being pale and meagre one's self, I often impress my own image, for so I appear in her eyes, and it seems that I always reproduce my own likeness, while I think I am making her's. I might well say that the stone, of which she is an example (perhaps this is an allusion to her coldness in response to his more ardent love), resembles her, but I should never be able to carve out any other than my own *sad likeness*; but if art remembers that a great beauty lives, it well becomes her to cheer my heart, since I make her beautiful." The underlinings are my own. These mystical lines certainly have a striking *rappoart* with these transcendental busts. Perhaps he modelled them in clay, intending to put them into "stone" finally, for better preservation had them baked, and the time never came to him, or perhaps the courage, to carry out the complete intention. In whatever light they are viewed, they are most interesting objects.

NOS. 464 AND 465.

These Sarcophagi were excavated near the site of the ancient Etruscan city of Volci, on the banks of the Fiora stream in the Roman Maremma, by the Princess Bonaparte, widow of Lucien Bonaparte, Prince of Canino, brother of Napoleon the Great, in the winter of 1842-43. They are of extraordinary interest, from the fact of both having two full-length, recumbent figures on the cover, husband and wife embracing each other in the still sleep of death, and are considered unique by European archæologists, no museum, I believe, possessing similar ones. In the inventory of the Bonaparte family, made by the late Alexander Castellani, of Rome, they were valued at 200,000 francs; and he offered, himself, a large price for them, which was declined. Just before the disaster of Sedan, Napoleon III. had agreed to take them of his cousins for 100,000 francs, for the Louvre Museum; but his fall stopped their delivery, and they remained in an outbuilding on the estate of the family, at Canino, seen by no one, until their recent removal to Florence, to be sent to America with the permission of the Countess Faina, grand-daughter of Prince Lucien. When the Minister of Public Instruction learned that they were destined for the United States, he apprised Count Faina that he must pay 7000 francs for a pass, to permit their leaving the country, grounded on an old law of the Roman States, regarding the exportation of objects of antiquity.

They are much encrusted with a calcareous deposit and dirt accumulated on them in their long burial in the ground, which obscures in considerable degree the fine lines of their sculpture, but which at the same time best authenticates their origin and discovery. If this extraneous matter were removed, their real beauty would be more apparent and the transparency of the alabaster better seen. Even now by

placing a light in No. 464 its rays shine through the stone.

No. 464, eight feet long by four wide and four high, is made of the rare and costly material, Oriental alabaster, with alto-relievos on the ends and sides. The sides represent battle scenes, one being a fight between Amazons and male warriors, which I trust is no allusion to any domestic strife of the married couple now reposing in such affectionate embrace on top, forming a souvenir of domestic happiness, which is the greatest of human blessings in any age. They had died, probably about the same period, in the full maturity of years, and there they still lie, after their rest of twenty-five centuries, more or less, unobservant of any outer world, regarding each other with steadfast love and a look of vitality that prompts the spectator to gently waken them and ask for the story of their lives. If the alabaster tell the truth, it would prove an edifying tale, doubtless, for husbands and wives of every race and age, confirming the sculptor's motive so admirably rendered, and proving the kinship of all humanity by a touch of nature's eternal truth.

The sculpture is of the Græco-Etruscan order, of the period when there was a combination of the elements of both styles of art. What can be the meaning of the griffins and lions tearing to pieces a bull at each end, with Etruscan inscriptions over and at the sides of the griffins, it is mere conjecture to try to interpret, but probably has some reference to incidents in the life of the Lars, or lord, whose riches, or the gratitude of fellow-citizens for services rendered, enabled him to be buried with his wife in so magnificent a sarcophagus.

The other sarcophagus, No. 465, is of the highest and purest order of native Etruscan art, of perhaps greater antiquity than the other, one side only and the ends and top being richly sculptured. The procession of figures of both sexes,

with the central couple in the prime of life, grasping hands, would seem to indicate the contemporary departure of a distinguished citizen and his wife for the lower world by sudden death, and their attendants with chant and music, bearing to the tomb the usual furniture, provisions, and gifts for their use in their new home. On the cover of the sarcophagus, which unfortunately in excavating was broken in two, in more graceful and equally loving attitude as the other, intensely gazing into each other's eyes, we see the effigies of those whose bodies long ago mouldered into dust within the sarcophagus.

On one end is seen the chariot of death, with its accompanying demon or angel, a pleasing and not frightful figure even if pagan, going after the couple. The other end shows them seated in the chariot, in loving but triumphant attitude, with their attendant spirit or genius, going to their new home, divested of all fear, as if it were a welcome event, and faith of some kind made them victorious over death. A sentiment in striking contrast with the Homeric and Grecian ideas of the other world.

Prof. Luigi A. Milani, Director of the Archæological Museum, of Florence, recently sent me his translation of the inscriptions, as follows:

“FIRST, THE ALABASTER SARCOPHAGUS.

IRS. ARCH. GERM. VIII. GO. XVIII.

AN: FARNAXE: MANES: TURNES: RAUDES G: XAIREALS.

In Latin: *Hoc donavit Maries Tarnes Ramthes Gar. filius  
Chairea matre natus.*

DANQUIL TARNAL.

*Thanquil Tarnaia.*

LARD: TEINIUS.

*Lars Teinius.*

No. 465: BRUNN, MON, IST, VIII, TAV XIX. RAMDA VISNAI  
ARDEAL. TEINES?: PUIA.

Latin: *Thantia, Visna, Aruntia matre nata, Teices uscor.*"

The Etruscan language still remains the puzzle of archæologists. Perhaps it remains for some of our own scholars to decipher these inscriptions in a manner to make their meaning perfectly clear.

It is due to Prof. Milani to say that he only saw these sarcophagi as they were being packed and that the inscriptions are partially covered or filled by the calcareous deposits and dirt. Consequently the photographs from which he studied them were at the best a poor guide. If they remain in America the inscriptions should be carefully cleaned and all the letters brought distinctly out.

\*No. 458. STATUE IN THE GREY-STONE OF FIESOLE,  
OF MADONNA AND CHILD.

About five feet high. The child is represented as springing from the mother, who looks with pride and joy on her offspring, while holding fast, half checking the impetuous movement. She is a Juno-like, classical figure, seated on a stone seat, with a simple garment of beautifully arranged folds of drapery and head dress, as pure, in design, as good Greek art. The type is Grecian; but the modelling of the child, its natural, spirited movement, fine gradations of form, and subtle action, indicate the best feeling and type of the Renaissance. On one side it is much weather-worn, having been exposed for centuries in a roadside tabernacle, at Settignano, near Florence, not far from the villa of Michel Angelo. This piece of sculpture bears his characteristics of sentiment and design, and even manner of chiseling. There is little doubt that it originated in his studio, and it gives, in itself, much evidence of his personal work. Comparing it with the Madonna at Bruges, of which there is a plaster cast in the Boston Museum, of a similar character, the superiority of this, in several respects, notwithstanding its injuries, is marked, especially in the

elegance of the drapery and the general style of the group. If executed by Michel Angelo, its date would be about 1500. Both have the same characteristic of a large-headed infant.

\*No. 459. ANTIQUE MARBLE BUST. A HEAD OF A GREEK STATUE.

-Said to be Alcibiades, mounted in the 16th century, and found in one of the Medicean villas, near Florence.

No. 460. ANTIQUE ROMAN BUST.

Marble of remarkable excellence; a military officer, probably consul.

\*No. 461. REPRODUCTION IN BRONZE OF THE BORGHESE GLADIATOR.

A Greek Statue by Agesias of Ephesus, with inscription. Original in the Louvre. Belonged to Prince Demidoff, and was sold at the great sale, at San Donato. This statue is considered to be one of the best of the antiques as a study in modelling and action for sculptors.

\*No. 462. LOW-RELIEFS OF THE ADORATION AND MADONNA.

In gilt and painted plaster, with architectural details, of the early 16th century; Umbrian School; in the style of Gentili da Fabriano's design.

\*No. 463. A SPIRITED STUDY BY LORENZO GHIBERTI.

In terra-cotta for a group in the lowest right hand panel of his Gates of Paradise. In the bronze, the back-ground is changed to the basement of the temple, and other figures added. A relic of great interest.

\*No. 466. STATUETTE. VIRGIN AND CHILD.

By *Luca della Robbia*, of his early period, about 1450, with

the flesh portions unglazed. The draperies display thick lustrous enamel and remarkable purity and strength of color, and as a specimen of his modelling and glazing, it is of exceptional excellence. From a suppressed convent in the Roman Marches. The tabernacle frame is of modern workmanship after the antique.

\*No. 467. ARCHAIC GLAZED TERRA-COTTA CASKET,  
WITH FIGURES IN RELIEF OF SEMI-SARACENIC DESIGN.

14th century work, antiding *Luca della Robbia's* supposed secret and invention. Very interesting as demonstrating that he did not discover, but only improved on old receipts and practice in Italy, probably derived from the Arabs, of glazing pottery, sculpture, etc. These relics are very rare and of much importance in the history of the arts.

\*No. 468. TERRA-COTTA PLAQUE. MADONNA.

A specimen of the rude, early Robbia ware of the 16th century.

\*No. 469. BRONZE STATUETTE OF THE KNIFE GRINDER.

Reproduction of the original antique Greek statue in the Uffizi Gallery of Florence. 17th Century.

\*No. 470. BRONZE STATUETTE OF THE 17TH CENTURY,  
ANTIQUE, CROUCHING VENUS OF THE  
CAPITOL AT ROME.

Reproduction of 17th century.

\*No. 480.

A series of reproductions of the most famous pieces of the Maestro Giorgio Gubbio Lustre Ware; taken by permission from the Arezzo, Pesaro, Roman and other Italian, French and English Museums, and the collections of Baron Roths-

child, Castellani, etc. The originals of these plates and vases are now sold for from \$500 to \$5,000 each, when brought into the market. The fidelity and accuracy of execution of these copies of the celebrated majolica of Italy, with the signal success in the gold, ruby, and other lustres, render them of peculiar interest and value for an industrial museum, as the originals cannot now be procured at any price.

\*No. 481. TRIUMPH OF BACCHUS.

Majolica centre-piece for a dinner table; Pesaro, of 18th century.

\*No. 482. A LUSTRE BOWL FROM SICULA, SICILY.

15th century; of the Arab-Sicilian design; of almost unique excellence, and extremely rare for its size and condition.

\*No. 483. A PAIR OF OLD SAXON (MEISSEN) STATUETTES.

\*No. 485. A CHARITY BOX OF THE 14TH CENTURY, FROM THE SHRINE OF LORETO, ITALY.

The arms of the giver and scriptural scenes from the Life of Christ in plaster, painted and gilded relief; a very curious and rare relic.

\*No. 486. A BRIDAL CHEST, VENETIAN, OF THE 16TH CENTURY.

Gilded, plaster relief; Venice, ships and figures in the rich costumes of the period on the front.

\*No. 487. A CARVED WALNUT VENETIAN CHEST OF THE 17TH CENTURY.

\*No. 488. A FLORENTINE FAMILY TRUNK OF THE 15TH CENTURY.

Mounted in crimson velvet and repoussé iron work, with curious and beautifully wrought lock.

No. 489. A FAMILY TRUNK OF THE 15TH CENTURY.

In green velvet and iron of Milan of 15th century; belonged to the Visconti family.

\*No. 490.

A lot of twenty-one pieces of highly wrought silver and silver gilt cups, candlesticks, plates, an iron inkstand inlaid with gold, knives and forks of the Cellini style of work and designs, etc., showing the artistic fashions and skill of handi-craft in these objects of the 16th and 17th centuries.

\*No. 491. SILVER DRINKING CUP, OF MATTHEUS CORVINUS, KING OF HUNGARY.

Repoussé and chiseled work; Italian; of the 15th century; with his celebrated victories in relief, dates and inscriptions; mounted with pearls and precious stones. 16 inches high.

\*No. 492. A HUNTING CUP,

In silver; of singular and elegant design; German; 17th century; 18 inches high.

\*No. 493. SILVER STATUETTE.

Representing the emperor, Constantine the Great; mounted on marble base, with silver repoussé design of Mantegna, of a Pieta, inserted below; 4 allegorical statuettes, in silver, of Faith, Strength, Hope, and Charity, accompanying it; all of fine 16th or 17th century workmanship.

\*No. 494. FOUR EGYPTIAN IVORIES OF GREAT ANTIQUITY.

NO. 495. TWO ABRUZZI MAJOLICA PLATES.

Touched in gold; 17th century; 1 Caffiagioli Medicine Vase, 16th, and one do. Urbino; do. bowl.

NO. 496. 12 SEVRES PAINTED PLATES.

Battle scenes, with marks of 18th century.

NO. 497. SILVER STATUETTE OF GODDESS CERES.

Antique Roman-Greek work; found in excavating.

\*NO. 498. PLATE (NEPTUNE) FROM S. DONATO.

Tête à tête set; plate in velvet frame, and 3 vases of Vienna porcelain, of exquisite workmanship. The Imperial factory was abolished many years since, on account of its great expense. The gilding is renowned, as well as the painting, for its artistic beauty and delicacy.

\*NO. 499. VENETIAN POCKET-BOOK, OF 17TH CENTURY,  
SILVER EMBROIDERY.

NO. 500. PORTRAIT.

Cut in white wood, by Pucci, Florence.

NO. 501. FRAME.

Finely carved, by Pucci, Florence.

NO. 502. PAPAL PAPER MONEY.

Bank of the Holy Ghost; last century.

NO. 503. THE "POLTI" COLLECTION OF AUTOGRAPHS.

Consisting of 212 signatures, letters, documents, etc., of:—

Royal Personages,	-	-	-	-	-	76
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Statesmen,	-	-	-	-	-	14
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Artists,	-	-	-	-	-	16
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Literary and Scientific Men, . . . . .	30
Military Men, . . . . .	28
Cardinals and Popes, . . . . .	48

The Popes range from A. D. 1338 to 1791, and include Alexander VI, Leo X, Clement VII, Julius II, Boniface IX, Pius IX. Among the Artists, we find:—B. Cellini, Canova, Wagner, Morghen. Royal and princely personages:—Charles V, of Spain, Philip II, Henry IV, of France, Louis XIII, Duke of Enghien, George IV, of England, Napoleon I, Empress Maria Theresa, of Austria. Others of particular interest: Talleyrand, Marquis Pombal, Pozzo de Borgo, Humbolt, Cuvier, Lord Elgin, Heyne, Cardinals Antonelli, De Retzs, Dr. Livingston, etc.

Besides these, there are from the collection of Count Galletti, Florence, the owner of Galileo's tower, an original memorandum in Benvenuti Cellini's handwriting of the expenses and the materials used in the casting of his Perseus—letters of Tomaso Vespucci, nephew of Amerigo, himself a voyager of repute, of Vincenzo Galileo, son of the great astronomer; a papal Bull of Indulgence with seal, etc., on parchment, A. D. 1481, before Luther's time; and a remarkable political squib, called a Letter of Lucifer to his beloved son, Alexander VI., the Borgia, dated 1502—which must have cost the author his life, if he were discovered. (All these autographs are offered by their owners for sale.)

\*No. 504. SAMPLES OF OLD BINDING.

Including one master-piece of Italian Tool Work, of 16th century design.

No. 505. EMBROIDERIES OF BIRDS, ETC., IN SILK, OF 17TH CENTURY.

No. 506. EMBROIDERIES OF MIRACLES OF ST. FRANCIS.  
In silk and gold; by nuns of 17th century; both are Italian work.

NO. 507. SMALL ITALIAN TAPESTRY OF THE 15TH CENTURY DESIGN.

\*NO. 508. FOUR EXTREMELY RARE EXAMPLES OF TAPESTRIES IN SILK AND GOLD.

Dated A.D. 1526: designs by Ambrogio Borgagnone, of Milan; brilliant in color, and of rare merit of execution. Subjects: The Virgin in Glory, St. Magdalen, St. Ambrogio and St. Thomas d' Acquinas.

\*NO. 509. FOUR PORTUGUESE TAPESTRIES OF 15TH CENTURY.

Hand-worked in silk and gold thread, with arms of family on the corners; subjects taken from the Crusades, or wars with infidels.

\*NO. 510. TWO ITALIAN FINE THREAD TAPESTRIES.

Scriptural subjects, with Flemish marks, which were frequently used by Flemish workmen in the factories in Italy, who were engaged in them. There is little distinctive difference between Italian and Flemish work of the 16th century, either in designs, color or material, the same artisans being often employed in each country.

\*NO. 511. A FLEMISH TAPESTRY

With a very beautiful bird-border, soft colors, fine thread. Signed Franciscus Springius fecit. One of a series of five. Subject from Roman history.

\*NO. 512. ITALIAN TAPESTRY.

With arms of Marc Antonia Colonna, the conqueror of the Turks at Lepanto; made in commemoration of his great victory. The prisoners in chains and military trophies indicate the event. Obtained from the Colonna Palace, at Rome.

\*No. 513. TRIUMPH OF ALEXANDER.

After Le Brun. A French tapestry of Aubusson; coarse thread and brilliant coloring; 17th century.

\*No. 514. FLEMISH TAPESTRY OF THE 16TH TO 17TH CENTURY.

Scriptural subjects; rich border. Israelites in Egypt, Moses slaying the Egyptians, making of bricks, etc.

No. 515. SIX EARLY FRENCH TAPESTRIES.

Probably Beauvais; with figures in landscape; made for door hangings.

Hangings for walls, doors, etc., embroidered and worked in gold, were in use in remote antiquity; but tapestries proper, woven on looms, we first hear of in the 12th century, but possess no specimens of that date. The earliest we know are of the 14th century. Flanders first acquired distinction in this art. It soon spread to Burgundy, France, Italy, and other countries. The subjects at first were chiefly sacred, historical or allegorical; in the 17th century running into genre, landscape and homely motives. But the greatest artists of all countries, Raphael, Giulio Romano, Rubens, Teniers among them, furnished designs for these magnificent productions. They were made on two kinds of looms: the upright, on which were produced what is called high-warp, and on the horizontal, the low-warp tapestries. In the earlier ones the designs are more simple and conventional, and, it seems to me, better adapted to the true decorative purposes of the article. After the establishment of the Gobelins, as a government manufacture, it was sought to multiply shades of colors, and give tapestries more the effect of oil paintings. At present nearly fifteen thousand shades and varieties of tints are used in their manufacture. This is necessarily a slow process, six square inches being a good day's work of

an experienced artisan. At the present time in the Vatican there is a one-figure (with accessories) tapestry on the loom, which requires four years to finish, and will cost 80,000 francs. Their cost to make is enormous, counting up tens of thousands of dollars, according to size and design. There are ancient ones, so heavy with gold thread that they can almost stand upright. Not very long ago, as with gold background pictures, they were burned to obtain the precious metal in them. Since, however, the re-establishment in London and elsewhere of manufactories for them, owing to the excessive cost of the new and their general inferiority to the ancient, the latter have come much into requisition for the adornment of houses and public buildings, and their cost is steadily augmenting. It would require a volume to treat of this important branch of ancient art as it merits. In Europe, in the 14th and following centuries, they were largely employed as hangings from houses on occasions of important festivals, like the public receptions of the Popes, princes and great conquerors, adding especial splendor to the streets as the processions passed through them.

Tapestries made on low-warp looms are made in large pieces, and skilfully sewed together; those on high-warp can be made whole. The workman sits before the loom with his design behind him and his wools, silks and gold threads close at hand. Each thread of the warp, which is attached to a ring at the top, he can draw towards him, using as many threads as he requires for the insertion of his woolen thread, knitting the end of his wool or silk on one and passing his shuttle with his hand, pushing the threads down to their place with the pointed end of his shuttle, and so on. As mistakes cannot be corrected, he must make none. For a brief account of this manufacture see Handbook No 6, of Loan Collections, 1882-3, of Metropolitan Museum of Art, New York.

### \*No. 516.

Closely allied to this form of art, are the embroidered vestments, cloths, etc., of which we have many fine examples, in cases numbered 516. Among them can be noticed a *Pianeta*, or cope, in silver and gold, with the arms of Cardinal Baldeschi, A.D. 1630. Ditto, in silk and gold, with arms and accessories of Prince Caraciola, of Naples, A.D. 1746. One Tonacelli (cope without sleeves), and one Cope, in gold and blue and crimson velvet, with the oak-leaf symbol of the Dukes of Urbino, taken from their palace, A.D. 1680. A *Piviale*, or Dalmatic, magnificently wrought with Cardinal's arms in satin, silk and gold; of 16th century. Some magnificent gold embroidered bands, of the 15th century, from Milan; one ditto, still older, with half figures of saints, etc., from the Duomo of Siena, and others of the 14th century designs. A table-cover of great beauty, with pictures in silk and the arms of Florence; rich mantles of the Madonna; babies' shoes and caps, of the 16th century; calice covers, Venetian head-dress, in heavy gold, etc., etc.; each of which to be appreciated requires special examination.

### \*Nos. 517 TO 521.

In addition to this section of retrospective art, there is a supplementary one of patterns of stuffs, laces, costumes, etc., distributed in five cases—Nos. 517 to 521—and covering a period of many centuries.

At first thought, a collection of samples of the various stuffs worn or used by former generations may seem to be a common-place exhibition of little interest or utility. But a little reflection, joined to the actual study of the articles, will soon dispel this idea, and display to our sight objects worthy of our admiration, for their richness of coloring and beauty of design, and also historically and ethically for what they

reveal of the lives and tastes, the artistic and technical skill of our predecessors in civilization. These fragments of dresses, wall-hangings, priests' robes, and rich apparel of all kinds for six centuries, the oldest dating back to the 13th, are in themselves a veritable study in art, of far more value than ever they were for mere utility, to all persons of æsthetic sensibility and to artists particularly, as revelations in many ways of place and incidents required in the picturesque treatment of their topics.

There are three points of view from which to study them, viz. :

First, the purely technical, as regards their texture, tissues, strength and cunning of workmanship. In this respect our manufacturers have much to learn from their, in general, material superiority to the stuffs of the 19th century. On examination, the cause of their durability is easily discovered in the fidelity and carefulness of the mere workmanship. The older the stuff in general the stronger it is. There are velvets and brocades three and more centuries old that might stand almost upright by themselves, such is the solidity of their fabrication.

Second, we are to regard them for their variety, purity, and harmony of design and coloring, in the artistic point of view; one which interests both sexes and all classes that have any sense of the beautiful awakened in their souls.

Third, in an antiquarian, historical and ethical sense. I will not dwell on the first view, because this is purely technical, and any manufacturer or lady will speedily discover in what respect they may differ as to tissue and make from modern manufacture, and how much they can learn from them. Briefly, I will state that in Europe, at this time, they are largely sought for to form illustrative series to put into industrial museums; their histories are traced back to their sources, books are now written on them, and these fragments of ladies' court-robés, priests' vestments, gala suits, hangings, coverings, costumes of church and state, have acquired

a very considerable commercial value for public museums and private collections. The Germans take the lead with their love of erudition and research, and their keenness in turning to advantage every hint and secret of the past, in their pursuit of novelties for modern manufacture and to aid their material industries. I have known as high as sixteen hundred dollars given for a single fine specimen of old work. Hundreds of dollars are not uncommon for superior pieces, and even rare old small bits now command prices that seem marvellous, considering the indifference to them of only a few years since. A good collection, therefore, costs much money; the more as every year the specimens are disappearing, just as has happened to old majolica. A maestro Giorgio plate, that a score of years since might be bought for \$50 to \$100, now fetches \$2,000 to \$5,000 at auction.

With the embroideries and stuffs, I also class the collection of laces, French, English, Belgian, Spanish and Italian, which range over the five past centuries, each example of both collections being marked, as to date and locality, approximately correctly, when not precisely known. They are easily studied and compared without the necessity of an elaborate catalogue. They have become a special study in Europe recently, on the same principle as medals, coins, pictures, majolica, or any other works of art. Their uses as costume and clothing are of secondary consideration. Each class of fabrics being a specialty of distinct districts or towns, it is not difficult, in a general way, to classify localities. For dates, where city archives and old books fail the collector, he has resource, chiefly, to the contemporary painting and sculpture. Painters like Gentili da Fabriano, Benozzo Gozzolio Crivelli, Paul Veronese, Tintoretto, and the Venetians generally, painted the costumes of their times largely and with great accuracy, and even the sculptors made profuse use of them. Hence, both in color and

design, we have their aid in indentifying the fashions and fabrics of every period, helped further as to the more ancient, by the pictorial and sculpturesque decoration of the *Cassoni*, or marriage chests, in which families kept their costly wardrobes.

It will be seen that each epoch was governed by certain principles of decorative design, in harmony, especially, with its architecture, and which underlie all its art, forming a family unity, as it were. In the earliest examples—12th, 13th and 14th centuries—the influence of Arab and Saracen designs mingling with early Lombard is apparent. As in architecture and sculpture, the grotesque element and the geometrical are uppermost. Birds and animals are profusely introduced, bizarre in form, combining with conventional geometrical forms, or those borrowed from nature, simply in idea and reconstructed according to the artist's fancy. Strength, durability, magnificence of effect, particularly characterise the earliest periods, and a rivalry between the church, and lords and ladies, as to which shall make the richest show, the church usually getting the better in the strife. Indeed we are now more indebted to the church than to families for the finest specimens of stuffs and laces, which being well cared for, despite the service of centuries, have come down to us in almost their original splendor. Much of the fine needle work, gold and silk embroidery, of the vestments of the clergy, the robes of the Madonna,—for, on the Queen of Heaven is bestowed the richest garments,—the covers of *calices*, altar decorations, etc., is the handiwork of the daughters and wives of the highest nobility, given to the church for the good of their souls. It is this piety, on their part, rather than mercenary toil, which has so enriched the garments of the priests—their chasubles, dalmatics, stoles, capes, pluvials, costumes of the Madonna, etc., of which excellent specimens are seen in this collection, in contrast with the fashionable costumes and embroideries in

contemporary use in high society at the same time, although as time went on, it will also be noted that the lords and ladies and the State began to outshine the Church in dress, and rival it also in the magnificence of their secular buildings. It should be remembered that not a few of these specimens were old before America was discovered; a fact which speaks eloquently for the strength of the materials and the honest, solid labor put into them, in striking contrast to the lightness, cheapness and superficial qualities of most modern work of same kind, not to mention their artistic superiority of coloring and design.

The endless variety of design and quiet harmony of tints should be specially regarded; a wealth of splendor without gaud, beauty without extravagance, and competitive richness of contrasting varied effects and aims. By examining these we get a graphic idea of the magnificence of ancient costumes, so often described by novelists and historians, and can judge occularly as to what must have been the appearance of mediœval and renaissant church and state ceremonies and social entertainments. We must confess the dark ages, as they are called (for the earliest specimens are the direct descendants of the stuffs, etc., of those mysterious and troublesome times), outshine nineteenth century display in this line, as much in fine taste as to rich decoration, as they do also in the quality of their dry goods, to use the comprehensive appellation of textile fabrics.

Each centre of manufacture had its distinctive characteristics. So far as we know Lucca was the earlier seat of the Tuscan industries of silk, velvet, cloths, etc., and she obtained her designs, and probably first work-people from the Arabs of Sicily and the East generally. From Lucca these manufactures soon spread over Tuscany, chiefly established at Florence. The collection shows several examples, now extremely rare, of the earliest Lucca make, known by the Arab design of birds or animals in dark grounds and by a mixed paper

and cloth tissue, *papérisere*, as it is called by the French connoisseurs.

The oldest specimen in the collection is a piece of cloth with alternate lines of five tints, blue, yellow, white, rose and purplish colors, made (according to a pamphlet on this specimen by Count Gandini, Modena, 1883,) by the Umiliati monks, who established themselves and their manufactory of cloths in Florence, A. D., 1251, for purposes of traffic.

Each central school of manufactures has a prevailing local sentiment, tone and character of design, derived from the dominating characteristics of the place itself. Thus we find the stuffs of Venice have a predominating sense of splendor, luxury and richness, Oriental in feeling, and influenced to some degree by her cherished commercial pursuits and claim to be the Queen of the Adriatic. Anomalous as it may seem one of the *pianete*, or priest's frocks, to be seen in this collection, of the 17th or 18th century, is a heavy brocade, covered with ships and marine views, which must have made an officiating priest at mass present a singularly nautical appearance.

Genoa displays a more subdued but still brilliant and solid style of velvets, etc., especially those which are polychromatic in coloring and are commonly known as garden stuffs, because of their designs taken from flowers.

Sicily shows largely Arab influences and motives of great delicacy and harmony of coloring, strictly conventional, and varied somewhat with Norman or semi-Gothic design, the North and South mingling in aesthetic embrace.

Florence, on the other hand, displays in her stuffs the more severe and serious beauty of Tuscan architecture, pure, and of her school of art, in which line or form takes the precedence of color.

In all, types and epochs merge gradually into each other, with no abrupt transitions. Fashion is logically orderly, paying homage to its ancestry, as it goes on its kaleidoscopic way

and there is throughout all the schools and ages a magic unity of evolution, aim and meaning. Beauty is the keynote to all objects, reckless of cost or use. It must have caused a shudder in the unseen world to the spirits of the prelates, belles and beaux, the stately cardinals, the dainty fops and haughty grand-dames of past centuries, when their descendants burnt, as they did at one time, their ancestral tokens of high life, the rich family vestments, witnesses and instruments of departed vanity, jealousy, intrigue, and ephemeral triumphs of vain-glorious rivalry and display, simply to obtain the gold there was in them. But they have now fallen on better times; one pays gladly for the remaining fragments the cost of the new, that we may know what sort of clothes our forefathers wore, how their stuffs were made, and to copy where we fail to originate. In every way these rags of olden times are precious. Ethically, as a text of humanity to moralize on; historically, as an illustration of the tastes, fashions and vanities of buried generations; technically, to record what other races knew, and teach us how to rival them, and altogether, most precious of all, to tame down the much vaunted superiority of the 19th century in the industrial arts to the level of real truth, convincing the living that the dead had, not a few compensations for their lack of many of our "modern improvements." I would recommend especially, my fair readers, to give these "samples" of old goods, once new, costly and fashionable their careful consideration. If they could reveal the secrets of the hearts they have covered, what a revelation of humanity it would be; forestalling the confession of joys sins and sorrows at the last trumpet. But they keep their secrets well, and here I leave them in peace to their own dainty devices.

In concluding this brief descriptive catalogue, I have only left to call attention, in Case No. 522, to a few specimens of ancient Murano glass, viz.: The large enamelled bowl, of

the 15th century; the enamelled tumbler, with classical designs, of the 16th century, as is conjectured; a fine antique *mille fiori* ball; the small gilt-within-glass tumbler, bearing the arms of the Archbishop of Aquilea; two diamond point engraved glasses, of the last century, with the cabinet or *stipo* in ebony, silver and plaques of myrrhine glass, almost impossible to detect from polished precious stones, probably of the 16th century. The other specimens are reproductions of the ancient, including the large Christian plate, copied from one found in the Catacombs of Rome, of very early date.

\*No. 523. A BRONZE CENTRE PIECE OR CARD-HOLDER  
FOR HALL OR TABLE.

Work and composition by Sig. Gentili of Peretola. Flying Mercury mounted on sea-shells, supported on sea-monsters etc.; with figures at base.

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